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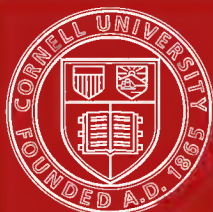
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by Clark S. Northrup, '93

21 February 1912

NOTES FOR TRAVELLERS.

BURNHAM BEECHES lie $2\frac{1}{2}$ miles to the north-west, through the village of Farnham Royal.

BEACONSFIELD is three miles further on in the same direction. From this little town Benjamin Disraeli took his title, and in its fine old Church Edmund Burke, the statesman, and Edmund Waller, the poet, are buried.

JORDANS, where William Penn is buried, is seven miles to the north, on the way to Chalfont St. Giles.

CHALFONT ST. GILES is about nine miles distant. Here is the cottage in which Milton lived during the time of the Great Plague. It is now fitted up as a museum with Milton relics.

ETON COLLEGE, the most famous of English schools, is $3\frac{1}{2}$ miles to the south, and on the direct road to

WINDSOR CASTLE, about $\frac{3}{4}$ of a mile further.



STOKE POGES CHURCH—EAST END.

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STOKE POGES CHURCH.

THE MANOR.

THE history of Stoke Poges goes back to Anglo-Saxon times, when the manor was held by "**Siret**, a man of Earl Harold." Siret may have shared the fate of his lord at the Battle of Hastings; his lands, at any rate, were confiscated, and at the date of the compilation of Domesday Book (1086 A.D.) they were held by **William Fitz-Ansculf** as "part of that extensive fief which lay in twelve counties and had Dudley Castle for its head." The Domesday entry is as follows:—

Walter holds of *William **STOCHES**. It is assessed at 10 hides. There is land for 10 ploughs. On the demesne are 2; and 10 †villeins with 3 †bordars have 6 ploughs, and there could be 2 more. There are 4 serfs and 1 mill worth 4 shillings, and woodland (to feed) 500 swine. In all it is worth 5 pounds; when received 3 pounds; T. R. E. [*i.e.*, in the time of King Edward the Confessor] 6 pounds.

From Fitz-Ansculf Stoke passed with other manors to the Paganell family, and then to the de Someries, whose tenant **Robert Poges**—1290 to 1330 A.D.—gave to the parish the name, his own, which it has held ever since. About 1330 A.D. the manor came into the possession of **Sir John de Molyns**, whose family held it for 100 years. The last heiress of this line, **Alianore**, married in 1441 Lord Hungerford, and some 40 years later a Hungerford heiress married Edward, **Lord Hastings**, and their son became the first **Earl of Huntingdon**; their grandson, the second Earl, being the builder of the Elizabethan manor-house near the church, of which only a small portion now remains. The ownership of the Hunting-

* William Fitz-Ansculf. † Upper and lower grades of peasantry.

dons came to an end in the time of the third Earl, who mortgaged the manor, and it then passed into other hands.

It seems uncertain whether **Sir Christopher Hatton**, Queen Elizabeth's Lord Chancellor, was the purchaser, but the tradition inspired Gray with the opening lines of the "Long Story."

In Britain's isle, no matter where,
An ancient pile of building stands :
The Huntingdons and Hattons there
Employ'd the power of fairy hands
To raise the ceiling's fretted height,
Each panel in achievements clothing,
Rich windows that exclude the light,
And passages that lead to nothing.
Full oft within the spacious walls,
When he had fifty winters o'er him,
My grave Lord Keeper led the brawls ;
The seals and maces danc'd before him.

More certainly **Sir Edward Coke**, the great lawyer and Chief Justice, owned the manor from 1591 to his death (at Stoke Poges) in 1634, and had the costly honour of receiving here Queen Elizabeth, whom he entertained magnificently. He married the daughter of the Earl of Exeter, and widow of Sir William Hatton, the Lord Keeper's nephew and heir ; it was an unhappy marriage, and their quarrels were an endless cause of interest to the world of fashion. A tall column in the park commemorates the author of "Coke upon Littleton."

Other lords of the manor and owners of Stoke Park since that date are Sir Edward Coke's son-in-law, Sir John Villiers, Viscount Purbeck, 1634 to 1657 ; Lady Cobham (the poet Gray's friend), 1729 to 1760 ; and the **Penn family**, from 1760 (when the estate was bought by Thomas, son of William Penn, the famous Quaker and founder of Pennsylvania) to 1840.

St. GILES' CHURCH.

The position of the Church and Churchyard, remote from the village and quite enclosed within the grounds of Stoke Park, is accounted for by its near neighbourhood to the "great house" some 200 yards away ; first

no doubt a Saxon Thane's dwelling, then the Molyns' "embattled castle" of the 14th century, and, lastly, the Elizabethan manor-house completed in 1555 by the second Earl of Huntingdon. This latter building was in its turn to a great extent demolished about the year 1790, when the present mansion in the Italian style was erected in the centre of the park by Mr. John Penn.

The oldest existing portion of the Church
CHANCEL is the **north wall** of the chancel, which
WALL. contains a small Norman window as well
as two Early English lancet windows and
a fifteenth century doorway, all formerly blocked up.



WEST END AND PORCH.

The doorway—now re-opened to give access to the new **cloister** and **vestry**—originally led into a sacristy built against the chancel wall, when the lancet windows were blocked up, and the **piscina** placed in what was then made into an *inside* wall. It is not known why or when this sacristy was demolished. The recess—possibly a "**lepers' window**"—close to the **piscina** is probably of earlier date.

Whether this wall or any part of it is a portion of the church which certainly stood here in **1107 A.D.** we cannot be sure. This Norman Church was undoubtedly

much smaller than the present building, which owes its erection to the powerful and wealthy Sir John de Molyns—Marshal of the King's falcons, supervisor of the Queen's castles, and afterwards created a peer of the realm—its "second founder," about **1330 A.D.**

The same de Molyns founded a Chantry in the Parish Church of Stoke Poges in 1338, and the position of its altar may probably be determined by the double piscina and aumbry at the east end of the south aisle, which were discovered when the walls of the nave were stripped of plaster in 1897.

The material of the walls is chalk and flint, occasionally arranged in chequer pattern, but for the most part roughly intermixed.

But that part of the Church which the
HASTINGS visitor first approaches coming up the
CHAPEL Church path is of red brick, mostly covered with old stucco, and with stone mullioned windows of a plain Tudor type. This is the Hastings Chapel, built in the angle of the chancel and the south aisle 200 years later than the rest of the edifice. Lord Hastings of Loughborough, son of the first Earl of Huntingdon, founded here in 1557 a **Hospital**, or Almshouse, and built the Chapel to serve as its oratory, and also as a burial place for himself and others of the Hastings family. The original Hospital, which stood on the south side of the Church, was pulled down in 1765 by Mr. Penn, who replaced it by another Almshouse for a Master and six inmates, which stands about a quarter of a mile to the north-east. The **sculptured arms** of Lord Hastings, a sleeve or "manche" upon a shield, surmounted by a helmet, and surrounded with the ribbon and motto of the Garter, are still seen over the door giving entrance to the Chapel.

Besides the two entrances to the Church
ROOF AND on the south side, there is an ancient **west**
SPIRE. **doorway**, with its lower part now bricked up and the upper portion turned into a poor window. The spandrels contain shields, one defaced, and the other with the de Molyns' arms, "three pales wavy."

Before entering the Church the visitor should observe the great extent of tiled **roof**, covering both nave and aisle in one unbroken sweep.

The painted wooden **spire** was erected in 1831, but it took the place of a previous one, for in old illustrations of the eighteenth century a spire is shown on the Church, and in the churchwardens' accounts for the year 1703 there is an entry : "Payed for the billding of the Spire £66/14/0."

THE INTERIOR.

THE
NAVE. The visitor entering by the **porch** will notice its front, constructed out of two great oak timbers which have stood all weathers for between 500 and 600 years. Inside the Church the eye is caught first by the massive **columns** which support the arches, but whose proportions are somewhat hidden by the woodwork of the pews. In 1897 a good deal of work was done in the nave, the plaster being stripped from the walls and a flat ceiling removed, thus opening out the **roof**, whose heavy beams and timbers can now be seen.

In the south aisle will also be noticed the piscina and aumbry, probably belonging to the **Chantry** founded in 1338 A.D. by Sir John de Molyns.

THE
TOWER. The floor of the tower is occupied by the large square Pew in the occupation of the owner of Stoke Park, and constructed by Mr. John Penn a century ago. Immediately over it is the ringing chamber and a gallery for the ringers. The **pew** and **gallery** date from about 1800 A.D. ; the bells having been previously rung from the floor, as can be seen by the grooves worn by the bell-ropes in the stone of the arches.

The pointed **chancel arch** is built only of brick and cement. It is supposed that the original arch was a round Norman one, and of course of stone ; but this has been removed and no traces of it remain. When this act of vandalism was committed there is nothing clearly to show ; but in the specifications of "Works in Alterations to the Chancel," dated 1844, there occurs the following :—"To clear away the brickwork and "enlarge the openings of entrance to chancel, and form "an arch agreeably with drawings to be supplied."

The chief architectural feature within the
THE chancel is the **Founder's Tomb** in the north
CHANCEL. wall, empty now, nor is there record of any
effigy of the proud Sir John de Molyns
that may once have lain there.

The 15th century doorway, until lately bricked up, has been recently opened out.* Above it, but nearer to the east end, will be seen the outlines of the two **lancet windows** which still remain built up, within which tradition has it there is buried some ancient stained glass. On the same side but within the altar rails is a small square opening in the wall, the inner end of the "lepers' window" (if it be such) seen outside.

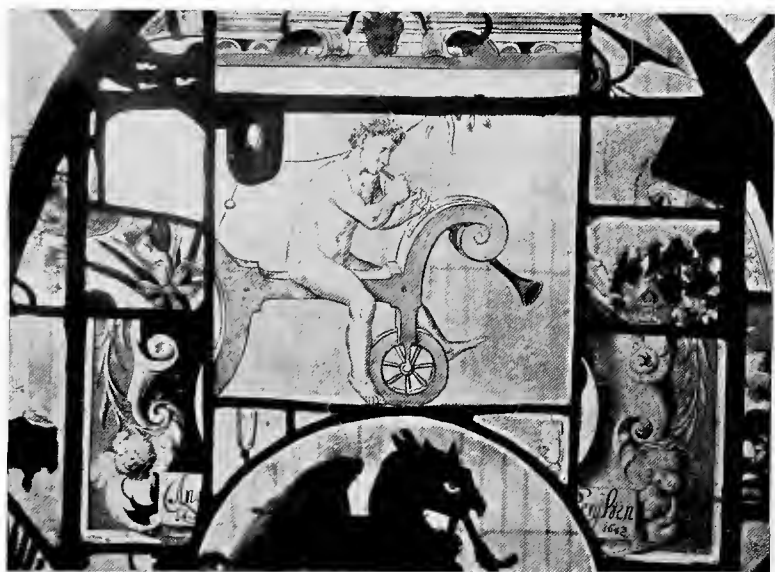
On the opposite side is a beautiful Early English piscina, this being the third example of this feature in the fabric of the Church.

The **Hastings Chapel** has altogether lost
HASTINGS its ancient character. In order to include
CHAPEL. it within the compass of the Church, the
south chancel wall has been removed, and
the opening finished off with an ugly flat beam; its east
end has been screened off to provide a vestry, and the
organ obscures half of the east window; and galleries
of the early Victorian period dwarf its height and nearly
hide the other two windows; while fireplaces have been
built, and a brick flue and chimney carried through the
roof, without any regard to the original design and
purpose of the building.

An interesting feature of the Church is
THE the private entrance from Stoke Park,
CLOISTER through the passage or "**Cloister**" (so-
called) opposite the porch. This cloister—
panelled with oak and lit by four indifferent painted
windows—leads into a low hall, or vestibule, in which
there is some **old glass** of considerable interest. Four
of the windows are filled with Flemish glass, placed
there by the late Edward Coleman, Esq., and evidently
made for windows of larger size. The remaining glass
was brought, according to tradition, from the Manor-
house on its partial demolition in 1790. It displays the

* The old doorway has thus reverted to its original purpose: it now opens out into a passage or cloister about 20 feet long, connecting the church with the new vestry which has been built (1907) by Mrs. Bryant, in memory of her husband, the late Wilberforce Bryant, Esq., of Stoke Park, from the designs of Messrs. G. F. Bodley, R.A., and C. G. Hare.

arms of **Roger Manners** (son of Dorothy Vernon, of Haddon Hall, who—as the story runs—eloped with Sir John Manners in 1558, and so brought Haddon into the family of the Duke of Rutland); of **John Fortescue**—(the daughter of Dorothy Vernon and John Manners married Sir Francis Fortescue); of **Sir Walter Mildmay**, the founder of Emmanuel College at Cambridge, from which proceeded John Harvard, the founder, in his turn, of Harvard College in America; and of the families of Ducie and Pipe, Ducie and Pyott, and Ducie and



BICYCLE WINDOW.

Sheffield quartered together. Here also is the so-called "**bicycle window**," named from a figure that bestrides a contrivance resembling the ancient hobbyhorse, which he pushes with one foot while he blows through a trumpet. The window, however, is made up of fragments of glass, and it is impossible to see what was the complete design of which the "bicycle" is part; one piece bears date 1643.

MEMORIALS.

These are fairly numerous, though none now remain of several persons of note buried here—the “Founder,” de Molyns; the first Earl of Huntingdon; Lord Hastings of Loughborough; the Clarges family (once patrons of the living); Lady Cobham; the Huguenot Dean of Windsor, Dr. Gregory Hascard; and others.

The most **ancient monument** is a flat tombstone dug up in the Churchyard, and now placed in the Chancel near the Founder’s tomb. A floriated cross is sculptured on it in low relief, and round the edge runs the following inscription in Norman French of the 12th or 13th century:—

Tus . Pces . Fi . Passent . Par . Fci
 Prient . Pur . Calme . Cesti .
 Wil . De Wytemerse . Ab eit . A . Nun
 Den . Ci . Face . Verai . Pardon .
 Fci . Seit.

(Literal Translation.)

All those who pass by here

Pray for the soul of this one:

William of Wytemerse he had for name;

God to him grant true pardon. So be it.

Within the altar rails are three **brasses**. The oldest, on the north side, is to Sir William de Molyns, who fell in 1425 at the siege of Orleans, and his wife Dame Margaret. On the south side is the slab where used to be the effigy of their daughter and heiress, Alianore; there now only remains the inscription recording her marriage first to Lord Hungerford and, secondly, to Sir Oliver Manningham.

The third brass, in front of the altar, is to **Edmund Hampdyn**, his wife and daughters, of the same family as John Hampden, the “patriot,” from whom the Earls of Buckinghamshire are descended. The only other record we have of this family is in 1584, when Mistress Isabel Hampden, of Stoke Poges, and her family were accused of being “Popish recusants,” and their house was diligently searched for compromising documents.

On the chancel wall is a curious **mural monument** of the taste of the eighteenth century, with cherubs’ heads above and skulls below, but with no inscription

to tell whom it was intended to commemorate. Perhaps it was placed there in his lifetime by some local magnate, whose heirs neglected his memory when dead. Sir Thomas and Sir Walter Clarges, with many of their family, were buried here from 1677 to 1728 A.D., the latter "in a coffin faced with velvet," as the Register records. No memorial of their graves exists, and this monument *may* have been intended for them.



MOLYNS BRASS.

The "great tithes" were sold by the Clarges family to Dr. Godolphin, Provost of Eton from 1695 to 1732, and the living is now in the presentation of his representative, the Duke of Leeds, who also owns considerable property in the neighbourhood.

The numerous **hatchments** form a distinctive feature ; there are several to members of the Penn family, with their motto, "Dum clavum rectum teneam" ; others to the Howard-Vyse family, with their motto "Virtus mille scuta" ; and the first Viscount Cremorne, the eighth Duke of Leeds, and others, are commemorated in this way.

In the north-west corner of the church is a tablet to the memory of Nathaniel Marchant, with a beautiful little marble figure by **Flaxman**. In the opposite corner is a tablet on which are inscribed the names of many of the Penn family. The entrance to the **Penn vault** is close to the font ; but William Penn, of Pennsylvania fame, is not interred here, but at the little Quaker burying ground of "Jordans," six or seven miles away. It is a striking instance of longevity that William Penn was born in 1644, in the reign of Charles I., and his grandson Granville—the last Penn to own Stoke Park—died in 1844, seven years after Queen Victoria ascended the throne, the three lives—William, Thomas, and Granville Penn ; father, son, and grandson—covering exactly 200 years.

The **modern glass** is not for the most part noteworthy. The west window, to the memory of James Coleman, Esq., is a good example of Mr. Kemp's work, and the two windows in the north-west corner, to the Rev. St. John Parry, and to pupils of Stoke House School who fell in the South African war, the work of Mr. Louis Davies, will be noticed.

THE CHURCHYARD.

The first object of all, however, to which visitors will be drawn is not in the Church, but outside—**The Tomb of Thomas Gray**, the poet. As Shakspeare is the tutelary genius of Stratford-on-Avon, so Stoke Poges is inseparably connected with the memory of Gray and the "Elegy in a Country Churchyard," perhaps the best known poem in the English language. His last resting place is immediately under the east window of the Hastings Chapel. Gray's own name is not upon it, but a tablet in the wall opposite records his burial "in the same tomb upon which he has so feelingly inscribed his grief at the

loss of a beloved parent." That inscription runs as follows :—

In the Vault beneath are deposited,
in Hope of a joyfull Resurrection,
the remains of

*MARY ANTROBUS,

She died unmarried, November 5, 1749,

Aged 66.

In the same pious confidence,
beside her friend and sister,
here sleep the remains of

DOROTHY GRAY,

Widow, the careful, tender Mother
of many children, one of whom alone
had the misfortune to survive her.

She died March 11, 1753,

Aged 67.

Mrs. Gray and her sister lived at West End Farm, a mile away, now enlarged and modernised into the mansion of Stoke Court, the residence of H. E. Allhusen, Esq. There the poet often visited them and stayed for long periods, and "Gray's Walk," in the grounds, and the arbour where he is said to have composed the "Ode on a Distant Prospect of Eton College" are still pointed out. Gray died at Pembroke Hall, Cambridge, on July 30th, 1771, and by his own desire was buried by the side of his mother, and in the Churchyard which his genius has made so famous.

The burial ground has twice been enlarged since that day, but the more ancient part of it especially still bears the aspect which the poet has immortalized. An imposing monument, designed by the architect Wyatt, consisting of a stone sarcophagus raised upon a massive square pedestal, on whose sides are inscribed some verses from his poems, stands about 100 yards outside the Churchyard; but a more appropriate memorial is the quiet Churchyard itself, "a haunt of ancient peace," and breathing still the very atmosphere of the famous lines :

Beneath those rugged elms, that yew-tree's shade,
Where heaves the turf in many a mould'ring heap,
Each in his narrow cell for ever laid,
The rude forefathers of the hamlet sleep.

Far from the madding crowd's ignoble strife,
Their sober wishes never learn'd to stray ;
Along the cool sequester'd vale of life
They kept the noiseless tenour of their way.

Their name, their years, spelt by th' unletter'd Muse,
The place of fame and elegy supply ;
And many a holy text around she strews,
That teach the rustic moralist to die.



GRAY'S MONUMENT.

ELEGY

WRITTEN IN A COUNTRY CHURCHYARD.

THE curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea,
The ploughman homeward plods his weary way,
And leaves the world to darkness and to me.

Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds,
Save where the beetle wheels his droning flight,
And drowsy tinklings lull the distant folds :

Save that from yonder ivy-mantled tow'r,
The moping owl does to the moon complain
Of such as, wand'ring near her secret bow'r,
Molest her ancient solitary reign.

Beneath those rugged elms, that yew-tree's shade,
Where heaves the turf in many a mould'ring heap,
Each in his narrow cell for ever laid,
The rude forefathers of the hamlet sleep.

The breezy call of incense-breathing morn,
The swallow twitt'ring from the straw-built shed,
The cock's shrill clarion, or the echoing horn,
No more shall rouse them from their lowly bed.

For them no more the blazing hearth shall burn,
Or busy housewife ply her evening care ;
No children run to lisp their sire's return,
Or climb his knees the envied kiss to share.

Oft did the harvest to their sickle yield,
Their furrow oft the stubborn glebe has broke :
How jocund did they drive their team afield !
How bow'd the woods beneath their sturdy stroke !

Let not ambition mock their useful toil,
Their homely joys, and destiny obscure ;
Nor grandeur hear with a disdainful smile
The short and simple annals of the poor.

The boast of heraldry, the pomp of pow'r,
And all that beauty, all that wealth e'er gave,
Await alike th' inevitable hour,
The paths of glory lead but to the grave.

Nor you, ye proud, impute to these the fault,
If memory o'er their tomb no trophies raise,
Where through the long-drawn isle and fretted vault
The pealing anthem swells the note of praise.

Can storied urn, or animated bust,
Back to its mansion call the fleeting breath?
Can honour's voice provoke the silent dust,
Or flatt'ry soothe the dull cold ear of death?

Perhaps in this neglected spot is laid
Some heart once pregnant with celestial fire;
Hands, that the rod of empire might have sway'd,
Or wak'd to ecstasy the living lyre:

But knowledge to their eyes her ample page
Rich with the spoils of time did ne'er unroll;
Chill penury repress'd their noble rage,
And froze the genial current of the soul.

Full many a gem of purest ray serene
The dark unfathom'd caves of ocean bear:
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.

Some village-Hampden, that, with dauntless breast,
The little tyrant of his fields withstood,
Some mute inglorious Milton here may rest,
Some Cromwell guiltless of his country's blood.

Th' applause of list'ning senates to command,
The threats of pain and ruin to despise,
To scatter plenty o'er a smiling land,
And read their history in a nation's eyes,

Their lot forbad: nor circumscrib'd alone
Their growing virtues, but their crimes confin'd;
Forbad to wade through slaughter to a throne,
And shut the gates of mercy on mankind,

The struggling pangs of conscious truth to hide,
To quench the blushes of ingenuous shame,
Or heap the shrine of luxury and pride
With incense kindled at the Muse's flame.

Far from the madding crowd's ignoble strife,
Their sober wishes never learned to stray ;
Along the cool sequester'd vale of life
They kept the noiseless tenour of their way.

Yet ev'n these bones from insult to protect
Some frail memorial still erected nigh,
With uncouth rhymes and shapeless sculpture deck'd,
Implores the passing tribute of a sigh.

Their name, their years, spelt by th' unletter'd Muse,
The place of fame and elegy supply :
And many a holy text around she strews,
That teach the rustic moralist to die.

For who, to dumb forgetfulness a prey,
This pleasing anxious being e'er resign'd,
Left the warm precincts of the cheerful day,
Nor cast one longing ling'ring look behind ?

On some fond breast the parting soul relies,
Some pious drops the closing eye requires ;
E'en from the tomb the voice of nature cries,
E'en in our ashes live their wonted fires.

For thee, who, mindful of th' unhonour'd dead,
Dost in these lines their artless tale relate ;
If chance, by lonely contemplation led,
Some kindred spirit shall enquire thy fate, —

Haply some hoary-headed swain may say,
'Oft have we seen him at the peep of dawn
'Brushing with hasty steps the dew away,
'To meet the sun upon the upland lawn :

'There at the foot of yonder nodding beech,
'That wreathes its old fantastic roots so high,
'His listless length at noontide would he stretch,
'And pore upon the brook that babbles by.

'Hard by yon wood, now smiling as in scorn,
'Mutt'ring his wayward fancies he would rove ;
'Now drooping, woful-wan, like one forlorn,
'Or craz'd with care, or cross'd in hopeless love.

'One morn I miss'd him on the custom'd hill,
'Along the heath, and near his fav'rite tree ;
'Another came ; nor yet beside the rill,
'Nor up the lawn, nor at the wood was he ;

'The next, with dirges due in sad array
'Slow through the church-way path we saw him borne:—
'Approach and read (for thou can'st read) the lay
'Grav'd on the stone beneath yon aged thorn.'

THE EPITAPH.

Here rests his head upon the lap of earth
A youth, to fortune and to fame unknown :
Fair science frown'd not on his humble birth,
And melancholy mark'd him for her own.

Large was his bounty, and his soul sincere,
Heaven did a recompence as largely send :
He gave to mis'ry (all he had) a tear,
He gain'd from heav'n ('t was all he wish'd) a friend.

No farther seek his merits to disclose,
Or draw his frailties from their dread abode,
(There they alike in trembling hope repose),
The bosom of his Father and his God.



CHRONOLOGY.

A.D.

1107. **First mention** of the Church ; made over with the tithes to the Priory of St. Mary Overie, Southwark.
1330. Church **re-built** by Sir John de Molyns.
1558. **Hastings Chapel**, built by Lord Hastings of Loughborough.
1702. **Spire** erected.
1771. Burial of **Thomas Gray**.
1800. Hastings Chapel turned into a **Vestry**, and private pew constructed for Stoke Park.
1831. Present **spire** re-built.
- 1844- } **Galleries** erected in Hastings Chapel.
1849. }
1860. Church **re-seated** as at present.
1887. **Lychgate** erected at entrance of Churchyard.
1897. **Roof** opened out and nave restored.
1907. **Vestry** and **Cloister** built.
-

It will be seen that much careful work is still desirable to bring the interior of the Church more into conformity with its ancient character. The contributions of visitors are respectfully asked towards this object. They may be deposited in the box provided for that purpose, or sent direct to the Vicar.

AUGUST, 1909.

LIST OF VICARS.

	YEAR.		YEAR.
Aluredus	1107	John Dogeson	1531
-----		Oliver Stacey	- 1537
Alarus de Netel - -	1222	John Munday - -	1555
Geoffrey de		Richard Pennington	1562
Haverington	1224	Andrew Purey -	1563
John Dryn - - -	1228	Samuel Kelbridge	1592
Nicholas de London	1274	John Duffield -	1601
Wm. de Mersham	1294	Abraham Montague	1620
Walter de		Nicholas Lovell - -	1637
Gippswich	1321	Adam Lewgar	1659
Wm. de Medburn -	1333	Thomas Bowen	1661
Robert Nell -	1365	Roland Gower	1663
Thomas Bray -	1365	Robert Vill - -	1675
John Milward -	1386	John Provote -	1679
Thomas Chapman -	1399	Richard Redding	1687
Thos. Clerk,		Francis Phillips -	1719
exchanged for		Thomas Dolben -	1726
Leatherhead with		Henry Duckworth -	1754
John Gallup	1414	Richard Kilsha -	1794
John Gully -	1417	Arthur Bold -	1803
Edward Pepyng	1421	William Nickson	1831
Thomas Howe -	1454	Sidney Godolphin	
John Fowkes - -	1461	Osborne	1832
Ambrose		John Shaw	1841
Repyngdon	1474	Vernon Blake	1866
Alex. White - -	1479	Joshua Fielding	
Robert Blakeloke	1489	Hoyle	1902
Robert Taylor -	1508		
Milo Braythwayt -	1530		

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